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THE SOURCES OF LES AMOURS
DE
JEAN ANTOINE DE BAIF

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THESIS

PRESENTED TO THE FACULTY OF THE DEPARTMENT OF PHILOSOPHY
OF THE
UNIVERSITY OF PENNSYLVANIA
IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

BY
EDGAR SHUGERT INGRAHAM

COLUMBUS, OHIO
Press of Fred. J. Heer
1905

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In the *Atti del Congresso internazionale,* published at Rome in 1903, Professor Flamini has a paper entitled *Di alcune inosservate imitazione italiane in poeti francesi del cinquecento.* He cites in this short study a few examples of Jean Antoine de Baïf's imitations of Italian poets, and promises to complete the study later. The author of this work presented such a study of the *Amours* of Baïf as a doctor's dissertation at the University of Pennsylvania, in 1903. Its publication has been delayed, but he now ventures to publish it, hoping that it may be viewed with the indulgence promised by Professor Flamini's words: "Ogni contributo, per quanto tenue, che si rechi alla conoscenza di ciò che debbono all' Italia i cinquecentisti stranieri, non può non giungere accetto a chi coltivi questo campo di studi."

THE SOURCES OF LES AMOURS DE J. A. DE BAÏF.

A CONTRIBUTION TO THE STUDY OF THE HISTORY OF THE ITALIAN RENAISSANCE IN FRANCE.

I.

The year 1549 marks a break in the literary tradition of oFrance. It is a commonplace of literary history that the Pléiáde broke with the national traditions of France, and, with the idea of enriching the literature of their country, really substituted for a time a hybrid product which was neither Italian nor classical, but which was made up of elements borrowed freely from both. The history of this movement has frequently been stated in general terms, but has not, as yet, been worked out in detail; and a complete history of the influence of Italy upon French literature cannot be written until it has been studied in the individual writers who sought to oppropriate the beauties of Italian literature. It is the object of the present paper to study the *Amours of* J. A. de Baïf with the purpose of showing how largely he was influenced by Italian writers.

The *Amours de Baïf* consists of three sonnet cycles: (1), *Amours de Meline,* which appeared *chez la veufve Maurice de la Porte,* in 1552, with the title; *les Amours de Jan Antoine de Baif;* (2) *Quatre livres de l'Amour de Francine, par Antoine de Baif, â Jacques des Cottier, Parisien, â Paris, chez Andrê Wechel, 1555;* and (3) the *Diverses Amours,* which appeared only in the first collection of poems published at Paris, in 1572, with the title; *Euvres en Rime de Jan Antoine de Baif, Secretaire de la chambre du Roy, pour Lucas Brayer.*

The text from which this study has been made, and which will be cited throughout, is that of M. Marty-Laveaux, in the *Plêiade francaise.* This edition, which is the only modern edition of Baïf, is the work of a bibliophile rather than that of a scholar. The great defect of M. Marty-Laveaux's edition for the student lies in the fact that he gives the text of the last edition revised by Baïf. The original text or a complete citation of the vari-

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ants would be of the greatest value to the student of Baïf and of the Pléiade as showing Baïf's style before the influence of the Italians became predominant, as it did in his later works. By the aid of the text of the first edition it would have been possible to show how profoundly a close study of Petrarch and the Petrarchists affected his language and form.

In studying the sources of Baïf's poems we do not seek to establish a charge of plagiarism. It is hardly to be supposed that Baïf thought of passing off his translations and imitations as original productions. Such a thing would have been impossible had he wished to do so. The poets, ancient and modern, from whom he took his material were too well known to the learned public for which he wrote. Indeed, it is to be doubted whether the poets of the time had any idea of what plagiarism is. They constantly translated and imitated the same material, and the manifesto of the school urges them to ennoble and enrich the French language by translation and imitation. "Tout ainsi que ce fut le plus louable aux anciens de bien inventer, aussi est-ce le plus utile de bien imiter." [1]

Again in part II, chap 2, Du Bellay states that "le moyen de l'enrichir et ilustrer est l'imitation des Grecs et Romains." In part I, chap. 8, he says: "Se compose doncques celuy qui vou dra enrichir sa langue, à l'imitation des meilleurs auteurs grecs et latins, et à toutes leurs plus grandes vertus, comme à un certain but dirige la pointe de son stile; car il n'y a point de doute que la plus grand' part ne soit contenue en l'imitation." And such imitation is not blameworthy in any sense. He says later in the same chapter: "Certes, ce n'est point chose vicieuse, mais grandement louable, emprunter d'une langue etrangere les sentences et les mots, et les approprier à la sienne." Many other passages might be cited to show that the basal idea of the school was imitation, of the Greeks and Latins, first of all, and then, of the Italians. Starting then with this idea that it was Baïf's purpose to translate and imitate, let us see to what extent he did this, what he imitated, and how he did it.

M. Piéri has shown[2] how completely the writers of the Pléiade adopted and imitated the language and ideas of Petrarch.

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[1] *La Defense et Illustration de la Langue francaise, I, chap. 5.*

[2] *Petrarque et Ronsard, Marseille, Lafite, 1896.*

He might have said that the language and ideas which he analyses no longer belonged to Petrarch at the end of the fifteenth century. They had ceased to be the property of an individual writer and had become so thoroughly national as to constitute the formal literary tradition of Italy. The student of the Italian lyric of the fifteenth and sixteenth centuries finds in the works of Serafino Tebaldo, Cariteo, Panfilo Sasso, Sannazaro, Bembo, Navagero, della Casa, Cara, and a host of others, only the language and ideas of Petrarch varied more or less according to the skill of the individual imitator. Everywhere the same feelings and the same figures to express those feelings.

So much is this so that it is a hazardous thing to say that certain expressions in the works of a given French writer are from Petrarch. He, it is true, was the source, but the French writer in question might never have read Petrarch and nevertheless be filled with Petrarchism. It is then, not sufficient in a study of Petrarchism in France to assign ideas and epithets to the master. They may be only an imperfect imitation of some one of his disciples. But we need not confine ourselves to such details. The boldness of the French Petrarchists has rendered that unnecessary. Far from confining themselves to imitation of detail in idea or language, they copied boldly and translated copiously as M. Vianey[3] and Sig. Flamini[4] have already shown in their studies of Regnier, Du Bellay and Desportes, rarely, if ever, giving any indication of a source or original.

We shall not linger then, over imitation of detail in studying the sources of Baïf's *Amours,* the less so as M Piéri has shown that such imitation was exceedingly prevalent among the writers of the school, but confine ourselves to the imitation of entire sonnets and poems, or of integral parts of them.

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[3] *Mathurin Regnier, Paris, 1896.*

[4] *Studi di Storia litteraria, Livorno 1895, p. 341.*

II.

LES AMOURS DE MELINE.

The *Amours de Meline* appeared in 1552, in one 8vo. volume of 104 pages. The book was entitled *Les Amours de Jan Antoine de Baïf,* and was published *chez la veufve Maurice de la Porte, â Paris.* The poems of this first edition were modified considerably in the complete edition of Baif's works, so much so that M. Marty-Laveaux does not attempt to give all of the variants.

The person to whom they were addressed was one of those fictitious mistresses, to whom the poets of the school were wont to address their sonnet cycles. Baïf leaves no doubt possible on this point, for he states in the epistle *au duc d'Anjou* that in the cycle addressed to Francine he was no longer singing to an imaginary mistress.

Petrarch is, of course, the writer in whose works we shall first look for originals. The first instance of direct copying in Baïf's sonnet, p. 32^5_1. It is a translation of Petrarch's sonnet:

Grazie, ch' a pochi il ciel largo destina;
Rara vertu, non già d'umana gente;
Sotto biondi capei canuta mente,
E in umil donna alta beltà divina;
Leggiadra singulare e pellegrina,
E 'l cantar, che ne l' anima se sente,
L' andar celeste e 'l vago spirto ardente
Ch' ogni dur rompe ed ogni altezza inchina,
E que' belli occhi, che i cor fanno smalti,
Possenti a rischiarar abisso e notti,
E tôrre l' alme a' corpi e darle altrui;
Col dir pien d'intelletti dolci ed alti;
Coi sospiri soavemente rotti:
Da questi magi trasformato fui.

Baïf translates the catalogue of charms in the two quatrains and a tercet, but arranges them in different order. Instead of Pe-

[5] *The small numeral indicates the number of the sonnet on the page. This notation is rendered necessary by the lack of any consecutive numbering of the poems in the edition of M. Marty Laveaux.*

trarch's final line he adds an original tercet describing the effect upon him.

Haute beauté dans une humble pucelle,
Un beau parler plein de grave douceur,
Sous blonds cheveux un avant-chenu coeur,
Un chaste sein où l' amour se recele.
En corps mortel une grace immortelle,
En douceur fiere une douce rigueur,
En sage esprit une gaye vigueur,
En ame simple une sage cautele:
En deus beaux yeux mouveurs de mes ennuis
Deus beaus soleils qui font luire les nuits,
Et font sentir aux plus transis leur flame,
Sont les larrons (et point je m'en deux)
Qui me guettans aux passage amoureux,
Au depourveu me volerent mon ame.

Baïf extends the use of antithesis through the whole of the second quatrain, and, instead of a simple statement of the transformation wrought in him by the charms of his mistress, he develops the idea into a tasteless conceit.

A second imitation is found in a sonnet on page 34_2. Petrarch's sonnet is as follows:

Ponmi ove 'l sole occide i fiori e l' erba,
O dove vince lui il ghiaccio e la neve;
Ponmi ov' è 'l carro suo temperato e leve,
Ed ov' è chi cel rende o chi cel serba;
Ponmi in umil fortuna od in superba,
Al dolce aere sereno, al fosco e greve;
Ponmi a la notte, al dí lungo al breve,
A la mature etate od a l'acerba.
Ponmi in cielo od in terra od in abisso,
In alto poggio, in valle ima e palustre,
Libero spirto od a' suoi membri affisso;
Ponmi con fama oscura o con illustre:
Sarò qual fui; vivrò com' io son visso
Continuando il mio sospir trilustre.

Mets moy dessus la mer d' où le soleil se leve,
Uu pres du bord de l' onde où sa flame s' ésteint:
Mets moy au païs froid, où sa chaleur n'ateint,
On sur les sablons cuits, que son chaud rayon greve:
Mets moy en long eunuy, mets moy en joye breve,
En franche liberté, en servage contreint.

Soit que libre je soy, ou prisonnier réteint,
En assurance ou doute, ou en guerre ou en treve:
  Mets moy au pié plus bas ou sur les hauts somets
Des monts plus eslevés, O Meline, et me mets
En une triste nuit, ou en gaye lumiere:
  Mets moy dessus le ciel, dessous terre mets moy,
Je seray tousjours mesme, et ma derniere foy
Se trouvera tousjours pareille à la premiere.

The imitation in this case is closer than in the sonnet given above; the same method is, however, employed. The lines are imitated, but are not arranged in the order of the original, the last two lines being the only ones which Baïf has retained in their original position. It is noteworthy, also, what prosy descriptions of these contrasted situations Baïf has substituted for those of Petrarch.

A curious instance of imitation is found in the poem on pages 34-36. It is an imitation of the *Canzone, S' i 'l dissi mai* of Petrarch. Baïf has paraphrased the first two lines of a stanza of nine lines of irregular length in a stanza of six lines of six syllables. His method will be best seen from an illustration. Petrarch's poem begins:

S' i 'l dissi mai, che venga en odio a quella,
Del cui amor vivo, e senza 'l qual morrei,

These two lines Baïf renders:

Si je l' ai dit jamais,
Que je sois desormais
Rebouté de sa grace,
Sans qui, las! je mourroy
Et vivre ne pourroy
D' un seul moment l' espace.

Thus throughout the poem, with more or less consistency, Baïf continues to adapt the first two lines of Petrarch's stanza, neglecting the rest. But Baïf has introduced some original matter, so that his poem has eleven stanzas, while the original has but seven.

Of the forty-three sonnets and thirty-one songs and poems contained in the two books of the *Amours de Méline,* only the two sonnets and one poem given above are imitated directly

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from Petrarch. But Baïf had read other Italians and levied upon them also.

The long poem following the prefatory sonnet of the first book is, as M. Vianey has already stated,[6] an imitation of a poem of Ottaviano Salvi found in an anthology (vol. I, p. 283-284), published by Giolito[7] in 1546-47. Baïf has adopted, as in the case of Petrarch's *canzone*, a shorter stanza form, which obliges him to omit a part of the stanza of his original; but he renders the idea of each stanza.

The third stanza shows perhaps best his method.

A le nuove herbe gia vaga corona
Fan varii fiori; et la dipinta terra
Rendon sembiante a lo stellato cielo
I vaghi rami, i quai non han più guerra
Col borea altiero, ch' in disparte suona:
Ne temon più de l' inimico gelo:
Prendon securo il velo
De le tenere frondi.
Sorte crudel, ch' infondi
Tauto dolor' in me, quanto in lor gioia,
Ma quel, che più m' ancide, et più m' annoia
E'; ch' io non posso almen fra tante pene;
Prima che 'n tutto moia
Verdeggiar pur un di di breve spene.

Ores florist toute herbe reverdie,
Et d' un manteau de damas precieux
En sa beauté la terre enorgueillie
S'orne à l' envy des estoiles des cieux.
Hé! plus croïst le commun plaisir,
Plus grand' douleur me vient saisir,
Qui me fait mourir languissant:
Au moins que, parmi tant de peine,
Une brieve esperance vaine,
Aille quelque peu verdissant.

In a similar manner Baïf reproduces all of Salvi's stanzas except the envoy. It is far from being a literal translation, but is certainly a close imitation.

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[6] *Revue d' Hist. lit. de le France, vol. VIII.*

[7] *Rime diverse di molti eccellentissimi autiori, Venetia 1546-47, apud Gabrell Giolito di Ferrari.*

A sonnet on page 25_2 translated from Girolamo Parbosso[8] follows the original more closely but shows similar methods.

Stavasi la mia Donna bendetta
Fra mlle vaghe Donne honeste e belle;
Et sembrava tra lor qual tra le stelle
Sembra a un chiaro seren Luna perfetta:
Sedeale Amor in grembo, et fea vendetta
Di mille anime a lui state rubelle:
I 'l so, che ne vid' io languir di quelle,
In cui spuntò gia piu d' una saetta.
Invido Phebo del gran hume santo,
Che uscia de gli occhi, et del bel viso adorno
Fuggio per oscurar l' aere sereno.
Ma veduto poi lei, che piu bel giorno
Facea mal grado suo, d' invidia pieno
Un lago sopra noi versò di pianto.

Baïf translates:

Quand je te vi entre un millier de Dames,
L' élite et fleur de toutes les plus belle,
Tu reluisois en beauté par my elles,
Comme Venus sur les celestes flames.
Amour adonq' se vengea de mille ames
Qui lui avoyent jadis esté rebelles:
Telles flamboyent les vives estincelles
De tes beaux yeux, dont les coeurs tu enflames.
Phebus jaloux de ta lumiere sainte,
Couvrit le ciel d' un tenebreux nuage,
Mais, l' air, maugré sa clarté tout-estainte,
Fut plus serain autour de ton visage.
Le Dieu courcé d' un rage contreinte
Versa de pleurs un large marecage.

In this case Baïf has shown a talent for translating. By the omission of unnecessary detail he has given more clearness and directness than the original contains, but very characteristically leaves a bad impression by the unfortunate last line.

In a sonnet on page 34_1, Baïf has imitated less closely a sonnet of Andrea Gesualdo.[9] The Italian sonnet is:

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[8] *Giolito, Rime diverse, I, p. 300.*
[9] *Giolito, Rime diverse, I, p. 23.*

Ne di selvaggio cuor feroce sdegno,
Ne crude voglie nel mio danno accorte,
Ne il veder gia le mie speranze morte,
Ne il lungo affano lagrimoso e' ndegno;
  Ne 'l guasto al vivir mio fido sostegno,
Ne il girne ratto inanzi tempo à morte,
Ne pusier ch' a me sol tormente apporte,
Ne 'l mal inteso mio desir si degno;
  Ne la spenta mia dolce usata vita,
Ne il mai qua giu sentito apro dolore,
Onde io m' appresso a l' ultima partita;
  Ne altro fia che'l mio primiero ardore,
Spenga giamai mentre dimoro en vita;
Che bel fin fa, che ben amando muore.

Baïf imitates thus:

  Ny ta fierté, gratieuse guerriere,
Dont se nourrist ton dedaigneux courage,
Ny le tourment, ny l' amoureuse rage,
Ny l' obstiné d' une longue priere,
  Ny les durs vents, ny la tempeste fiere
Jettans ma nef en perilleux passage,
Ny de l' espoir l' appareillé naufrage,
Ne tourneront mon penser en arriere:
  Non pour me voir de ton amour atteint,
Peiner en vain n' esperant recompense,
Tachant limer d' un plomb un diamant.
  Mon feu premier ne sera pas esteint
Tant que le coeur me batra: car je pense
Mourir heureux, de mourir aymant.

In the first quatrain Baïf expresses the idea of the original in different terms; in the second quatrain and first tercet he continues to follow the original, but employs two of the common Petrarchian conceits. The second tercet he translates closely.

The song on pages 58-60 Baïf found also in Giolito's anthology.[10] It is imitated from a poem of Gian Francesco Fabri:

  Dolce basci soavi;
Che quella parte, ond 'io
Vivo, et respiro, hor me togliete, hor date,

Beginning with the fourth line of the poem, Baïf imitates closely the remainder. He has chosen a form well adapted to

[10] *Rime diverse, II, pages 60-61.*

the expression of the wantonness of the original and, with the exception of one crude stanza, reproduces the model with some skill.

A sonnt on page 37_2 is an imitation of a sonnet of Bembo.[11]

Si come quando il ciel nube non ave,
E l' aura in poppa con suave forza,
Spira, senza alternar di poggia e d' orza
Tutta lieta sen va spalmata nave.
E come poi che 'l tempestoso e grave
Vela, remi, governo, ancore sforza,
E l' arte manca, e 'l mar poggia e rinforza,
Sente dubbio il suo stato, e del fin pave.
Tal io da speme onesta e pura scorto
Assai mi tenni fortunato un tiempo;
Mentre non m' ebbe la mia donna in ira.
E tal or, che mi sdegna a sì gran torto,
L' alma offesa da lei piagne e sospira,
Che gir se vede a morte anzi 'l suo tempo.

Baif's sonnet is simpler and more precise:

Quand le pilot voit le Nort luyre és cieux,
La calme mer ronfler sous sa caréne,
Un doux Zephyr soufler la voyle pléne,
Il vogue, enflant son coeur audacieux.
Le mesme aussi quand le ciel pluvieux
Des vents felons meut l' orageuse alene,
Qui bat les flancs de sa nef incertene,
Humble tapist sous la merci des dieux.
Amour ainsi d' une assurance fiere
Haussa mon coeur, tandis que la lumiere
De tes doux yeux me pouvoit éclairer:
Las! aujourdhuy que je te per de vue,
Quelle ame vit d' amour plus esperdue,
Quand fors la mort ne puis rien esperer?

Baïf has made the whole figure more precise and definite and has carried it through more consistently, but he has emphasized, too, the artificiality of the conceit.

A sonnet on page 33_8 is composed of material taken from Ariosto's *Elegia Sesta.* Baïf has taken both the idea and the figures from his model and adapted them freely to suit his purpose.

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[11] *Opere di M. Pietro Bembo, Vol. II; Classici Italiani, Milano 1808.*

But these imitated poems, far from expressing the dominant note of the *Amours de Méline,* are in strong contradiction to it. Whatever their practice in life, and whatever the sentiments expressed in their comedies, the Italians were rarely wanton in their sonnets. For the most part their sonnets are the expression of the mystical, ideal love treated in the numerous dialogues and treatises on love. In their Latin poems, however, the Italian poets sang the love of the Latin elegiacs rather than the love of the *Vita Nuova.*

It is not surprising that this should be the love to which Baïf gives expression in his earliest work. Lazare de Baïf, our poet's father, had won a name for himself by his classical erudition. He had given his son the best classical education. In the epistle *Au Roy,* which prefaces the complete edition of his poems, Baïf gives a somewhat detailed account of his studies, which were largely Latin and Greek. With the exception of Jean Dorat, his teacher, he was the most learned member of the young brigade. Ronsard did not begin his classical studies until he was twenty-five.[12]. Du Bellay acquired his knowledge of the ancients by reading them in bed during a long illness.[13] When, under the guidance of Dorat, this group of young men turned their attention to the master-pieces of Greece and Rome, Baïf was undoubtedly the most familiar with the classical poets and most ready to imitate them. It is not strange that his earliest work contains many imitations of the poets of antiquity and is filled with recollections of them.

But there again we must be on our guard against saying that Baïf went directly to the ancients for his originals. The Italians and the modern Latin poets were also imitating the classics very generally, and Baïf, who translated these imitations in a number of cases, may have done so more widely than we have yet discovered. There are, however, a number of imitations which we are reasonably sure he took directly from the classics.

The fourth sonnet of the first book of *Méline,* (page 16_2), is an imitation of Propertius III, 3.[14]

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[12] *Poises choisies de J. A. de Baif, Becq de Fouquieres, Paris, 1874 p. XI.*

[13] *Oeuvres choisies de J. du Bellay, Paris, 1876, p. XII.*

[14] *Teubner edition, Leipzig, 1880.*

Quicumque ille fuit, puer qui pinxit Amorem,
  Nonne putas miras hunc habuisse manus?

Et merito hamatis manus est armata sagittis,
  Et pharetra ex unurs Gnosia utroque jacet;
Ante ferit quoniam, tuti quam cernimus hostem,
  Nec quisquam ex illo volnere sanus abit.

Baïf wrote:

  Quiconque fit d' Amour la pourtraicture,
De cest Enfant le patron où le patron prit-il,
Sur qui tant bien il guida son outil
Pour en tirer au vray ceste peinture?
  Certe il sçavoit l' effét de sa pointure,
Le garnissant d' un arc non inutil:
Bandant ses yeux, le peintre fut subtil
A demontrer nostre aveugle nature.
A demonstrer nostre aveugle nature.
  Tel qu' en ton coeur, Artisan, tu l' avois,
Tel qu' il te fut, tel que tu le sçavois,
Telle tu as peinte au vif son image.
  A ton amour se raporte le mien,
Fors que volage et leger fut le tien,
Le mien pesant a perdu son pennage.

A sonnet on page 23, contains, doubtless, recollections of Catullus and Propertius, but is based upon an epigram of the Anthology.[15] The following is a translation of the Greek (*Epigrammes êrotiques,* 94):

"Melite, tu as les yeux de Junon, les doigts de Minerve, le sein de Cypris, les pieds de Thetis. Heureux qui te voit! plus heureux qui t' entend! Celui qui te donne un baiser est un demi-dieu, il est un dieu à qui tu le rends."

  Tu as les yeux de Junon, ma Meline,
Tes blonds cheveux sont d' Aurore les crins:
Ta langue sage, en ses clos ivoyrins,
Meut de Peithon la parolle benine:
  De Cytheree est ta blanche poitrine,
Où sont bossez deux montets albastrins:
De Pallas sont tes doctes doits marbrins:
Tes pieds d' argent sont de Thetis la marine.

[15] *Anthologie grecque, trad. par F. Deheque, Paris, 1863.*

Rien n' est en toy qui ne vienne des cieux:
Chaque deesse en toy mit tout le mieux
Qui fut en elle, et d' honneur et de grace:
L' heur est bien grand de te voir: plus grand heur
Est de t' ouir: demy-dieu ton baizeur:
Celui est Dieu qui nu-à-nu t' embrasse.

This last touch is very charcteristic of Baïf. It is this element of wantonness that he is inclined to admire in his models and develop in his imitations of them.

Ovid, *Amor* II, 15, furnished the matter for the sonnet on page 24_3. The first sonnet on 42 is a free translation of the erotic epigram 225 of the Anthology.

But it is in the songs that Baïf is at his best. Free from the restraint of the sonnet form he sometimes finds a form which expresses admirably the gay wantonness of his muse. One of the examples of the songs is that found on page 38. The idea is taken from the Anthology (*Eprigrammes êrotiques,* 139).

"C' est ta taille qui me jette en extase, e' est ensuite ta voix, c' est ta grâce, c' est * * * que dirai-je, c' est toute ta personne: le feu me devore."

The form was perhaps suggested by Horace, Odes I, 19.

urit me Glycerae nitor
splendentis Pario marmore purius;
urit grata protervitas
et voltus nimium lubricus adspici.

The movement and lightness of the verse may be seen from the following stanzas:

Ton doux parler gracieux,
Mon coeur embâme
Autant ou plus que tes yeux
Bruslant mon ame.
De ce poil d' or fin et clair
Le feu m' enflâme
De rien moins que ton parler
Bruslant mon ame.
Ce vif coral coloré
Ma bouche affame
Non moins que ton poil doré
Bruslant mon ame.

Ton ris charmeur de mon mal,
  Ris qui m' espâme
Plus que ce naïf coral
  Brusle mon ame.

The long poem *Tasse, ô par trop heureuse Tasse,* (page 39), is inspired, says M. Becq de Fouquières, by epigram 295 of the erotic section of the Anthology. This bit of verse Baïf has drawn out to the extent of one hundred and six lines.

Baïf's imitation of Catullus II, *Ad passerem Lesbiae,* offers another example of this prolixity. As is not infrequent with him, he imitates also III, *Luctus in morte passeris,* in the same poem (pages 48-50). The two together in Catullus amount to thirty-one lines. Baïf writes seventy-five on the matter found in them. His method of paraphrase can readily be illustrated.

Catullus wrote:

Lugete, o Veneres Cupudinesque
Et quantumst hominum venustiorum.

Baïf paraphases thus:

Sus larmoyez Amourettes,
O mignardises tendrettes,
Sus larmoyez tendrement;
Criés, plaignés aigrement
Le passereau de m' amie.

The line

Nec sese a grembio illius movebat

is reproduced by Baïf in these terms:

O que j' ay souhetté d' estre
Ce que Dieu t' avoit fait naistre
Quand elle dans son giron
Te dressoit alenviron
De fleurs une molle couche:
Quand du nectar de sa bouche
Ta soif mignarde étanchoit:
Ou quand elle te cachoit
Entre ses blanches mamelles:
Ou quand fretillant des ailes
Sur ses cheveus tu branchois
Quand friand tu te panchois,
Beccant mon ame égaree
Dans sa tresse doree.

One of Baïf's most successful translations is that of Catullus V, found in the second book of *Meline* (pages 60-63). Catullus wrote:

Vivamus, mea Lesbia, atque amemus,
Rumoresque senum severiorum
Omnes unius aestimemos assis.
Soles occidere et redire possunt:
Nox est perpetua una dormienda.

Baïf used these five lines as the introduction to a long poem, the remainder of which seems to be, in part at least, an imitation of another poem which we have not yet discovered. His translation of the above reads:

Vivons, Mignarde, vivons
Et suivons
Les ébats qu' Amour nous donne,
Sans que des vieux rechinez
Renfrognez,
Le sot babil nous estonne.
Les jours qui viennent et vont
Se refont
Le Soleil mort se reléve;
Mais une trop longue nuit,
Las! nous suit
Apres une clarté bréve.
Tandis que nous la voyons,
Employons
Ce doux vivre, ô ma Meline:
Ca donq, mignonne, vien ten,
Et me ten
Ta bouchette coraline.

The poem on pages 70-71 is an imitation of Catullus VII. The first three stanzas serve as an introduction. The translation begins with the fourth and is much closer than those we have noticed.

The following song (page 72) is one of the finest in *Meline*. The first stanza is an adaptation of four lines of Horace's Ode I, 13. The rest of the poem is a description of the life of a pair of lovers in the Elysian Fields. The idea may have come from Tibullus I, 3, as B. Becq de Fouquières suggests.[16] If so the

[16] *Loc. cit. p. 115.*

poem is greatly to Baïf's credit, for the details would belong almost wholly to him. But there is a restraint and a classic purity to the poems which are foreign to Baïf, and it seems more probable that it is a translation of an original not yet discovered.

An interesting imitation from Catullus XCVIIII is found on pages 73-74. The Latin poet wrote:

Surripui tibi, dum ludis, mellite Juventi,
  Suaviolum dulci dulcius ambrosia.
Verum id non impune tuli: namque amplius horam
  Suffixum in summa me memini esse cruce,
Dum tibi me purgo nec possum fletibus ullis
  Tantillum vostrae demere saevitiae.
Nam simul id factumst, multis dilecta labella
  Abstersti guttis omnibus articulis,
Ne quicquam nostro contractum ex ore maneret,
  Tamquam conmictae spurca saliva lupae.
Praeterea infesto miserum me tradere Amori
  Non cessati omnique excruciare modo,
Ut mi ex ambrosia mutatum jam foret illud
  Suaviolum tristi tristius helleboro.
Quam quomiam poenam misero proponis amori
  Numquam jam posthac basia surripiam.

Baïf's imitation reads:

Comme d' un pousse sçavant,
  O douce esperance mienne,
  Tu guidois courbe en avant
  L' aiguille palladienne,
  Un traitre trait de tes yeux
  Trompeusement gracieux,
  D' une oeillade detournee
  A mon ame subornee.

Mon ame ravie en moy
  De raison me laisse vuide,
  Et me remplissant d' émoy
  Mes sens forcenez debride,
  Qui d' un courir dereglé
  Me transportent aveuglé,
  Jusqu' à te ravir, mon ame,
  Un baiser confit en bâme.

Un baiserét plus sucré
  Que la sucree ambrosie
  Mais t' ayant outre ton gré
  De ce baiser dessaisie,

(O peu durable deduit
Pres de l' ennuy qui le suit!
O la douceur courte et brieve
Pres de l' amertume grieve!)

Mon coeur genné s' en resent
Plus d' une heure en deplaisance:
Et fu contreint innocent
Me purger de mon offence,
Comme par mon larmoyer
Je veu ton ire ployer:
Mais tant plus je me lamente,
Tant plus ton ire s' augmente

Et tandis tu me perdois
Torchant ta bouche mouillee,
De chacun de tes beaux doits,
Comme s' elle estoit souillee
De quelque reste gouteux
De ce baiserét moyteux:
Comme si ta douce levre
Eust baisé quelque coulevre

Depuis tu n' as point laissé
D' estre vers moy plus cruelle,
Et ma fievre n' a cessé,
Le paissant de ma moëlle
Sans se pouvoir apaiser:
Et ton ambrosin baiser
Le fait plus amer, Meline,
Que n' est l' amere aluyne.

Puis que mon feu violant
De ces tourments tu guerdones,
Plus ne seray si bruslant
(Si de gré tu ne m' en donnes)
A tes baisers: ô mon coeur
Adoucy moy ta rigueur:
Ca ça baise moy sus l' heure,
Si tu ne veux que je meure.

This poem illustrates very well Baïf's idea of imitation. He seeks, in the first place, to adapt his original to his own case. This poem lends itself to this, so he changes *dum ludis* to *Comme d'un poussee scavant tu guidois l' aiguille palladienne.* He develops the theme with considerable prolixity, enlarging upon the wanton details and domesticating the poem, so to speak.

A sonnet on page 86_1, in which the poet begs Aurora to delay her coming, was probably suggested by Ovid, *Amor.*, XIII.

In addition to these imitations of Italian and classical poets, there are a number of poems, characterized chiefly by extreme wantonness, which are imitated from modern Latin imitators of the Latin elegiac poets. There were two of these who were especial favorites of the Pléiade, Marullus and Joannis Secundus. Du Bellay in the *Defense* (III, 4,) speaks of the *coulans et mignars hendecasyllables de Second* as especially worthy of imitation. This modern disciple of Eros was a general favorite, but he seems most of all to have been Baïf's poet of predilection. So much so that the latter has incorporated almost the whole of the *Basia* of Secundus into his work. The *Amours de Méline* contains translations of six of them.

The first of these imitations is the poem on pages 46-48. Baïf begins with an original introduction of two stanzas and then proceeds to adopt *Basium* XVIII[17], in which Secundus describes the anger of Venus at being placed in the second rank of beauty by the poet's love, and the punishment she inflicted upon the poet.

An interesting example of Baïf's expansion of wanton details is offered by his treatment (pages 56-58) of a poem attributed to Cornelius Gallus, but sometimes published with the works of Secundus. The first few lines of the original Baïf translates closely.

Lydia, bella puella, candida;
Quae bene superas lac et lilium,
Albamque simul rosam rubidam

Meline blanche garcete,
Ceste charnure doucete
Le lait et le lis efface:
Et ceste vermeille face,
Comme ivoyre en pourpre teint,
La rose incarnate éteint.

From this point Baïf ceases to follow the original so closely and gives free rein to his imagination. The Latin reads:

Pande, puella, pande capillulos
Flavos, lucentes ut aurum nitidum:
Pande, puella, collum candidum,
Productum bene candidis humeris:

[17] *Joannis Secundi Opera, Parisiic, Apud Jacobum Dupuis, 1561.*

Pande, puella, stellatos oculos;
Flaxaque super nigra cilia:
Pande, puella, geneas roseas,
Perfusas rubro purpurcae Tyriae.

Baïf renders thus:

Montre ton beau front d' alabâtre,
Ton beau front que j' idolâtre:
Montre, mignarde inhumaine,
Tes sourcis de noir ebene:
Montre tes yeux estoylez
De deux cieux tant bien voylez.
Montre moy ces deux oreilles,
Ces deux suers toutes pareilles.
O mon Dieu que la nature
S' ébat en leur revouture:
J' ayme bien tout, mais sur tout
J' en ayme ce petit bout.
Montre tes temples, maistresse,
Montre ta blondete tresse,
Plus que le fin or blondete:
Montre ta gorge reféte
Montre penchant à costé
Ce col de lait cailloté.
Montre tes mammelles blanches,
Ou plustost deux pommes franches,
Doubles pommes nouvelétes,
Encore toutes verdelétes,
Montre moy ton sein uni,
De Cupidoneaux un ni.
Ca tes epaules polies,
Ca tes coudes que tu plies,
Lors que tu formes ton geste
D' un maintien plus que celeste:
Ca des mains l' ivoyre blanc,
Qui m' osta le coeur du flanc.
Montre ta grosséte jouë
Où l' oeillet sus du lait nouë;
Montre ces gentes fossétes,
D' où mille ardentes sagétes
Saillent au coeur tout épris
De qui te voit quand tu ris.
Tes coraux montre et les ouvre.
Et me les ouvrant decouvre
Deux rancs unis de perletes
Blanches pareilles et nettes.
Pousse entre ces belles dents
La friande de dedans.

How much Baïf has developed his model is at once evident from a comparison of the two texts. Not content with fuller description of the charms described in the Latin text Baïf adds others of his own invention and luxuriates in wanton details with no sense of restraint either artistic or moral.

In the song on pages 69-70, an imitation of *Basium* XVI, Baïf though using his material with considerable freedom shows more sense of restraint. He has taken the idea of the concluding lines of the poem and developed them as an introduction to his work. The last four lines of the poem of Secundus are:

Sie aevi, mea lux, temopra floridi
  Carpamus simul, en jam miserabileis
  Curas aegra senestus
  Et morbos trahet, et necem.

Of these four lines Baïf has made three stanzas:

Ma petite Cytheree
  La seule image sacree
  A moy devôt idolâtre,
  Assi toy sus mes genoux;
  Au jeu des baisers remetton nous.
Voy voy du temps la carriere
  Jamais ne tourner arriere:
  Voy apres l' enfance, comme
  La jeunesse ores nous tient:
  De pres la suit l' age de l' homme,
  Et puis la vieillesse vient.
Uson de ceste verdure
  Ce pendant qu' elle nous dure:
  Trop helas l' hyver est proche!
  Employon ce beau printemps,
  Et gardon nous de reproche
  D' avoir fait perte du temps.

From the point he follows the original more closely, but in the same general way.

In the translation of *Basium* IX, (pages 75-76), Baïf used more skill and more restraint. He reproduces thirty-six lines in fifty-six. A comparison of the first stanza of the tanslation with the original will show how differently he has treated this poem.

Non semper udum da mihi basium,
  Nec juncta blandis sibila risibus,
  Nec semper in meum recumbe
  Implicitum moribunda collum.

Mensura rebus est sua dulcibus,
Ut quodque menteis suavius afficit,
Fastidium sic triste secum
Limite proximiore ducit.

Tousjours ne me donne pas
Des baisers de moyte bouche,
Ny tousjours entre mes bras
Comme mourant ne te couche:
Souvent l' aise trop joyeux
Rend le plaisir ennuyeux;
Le trop de miel a coutume
De tourner en amertume.

He omits certain details, but the result is eminently more satisfactory than his more frequent prolix abandon. There is to be noted, also, in this poem a certain domestic familiar tone which is frequent and characteristic in Baïf's work.

The translation of *Basium* VIII, (pages 78-79), is free from Baïf's worst faults but shows his delight in wantonness. The subject is even more unpleasant than those of the poems already quoted and we pass it, remarking only that Baïf's imitation is much more successful than Ronsard's (*Odes* II, 5,) and is unusually light and graceful in form.

The song on pages 81-82 is also among the better imitations. It is a picture of the life of lovers after death and is adapted from *Basium* II.

Baïf treated *Basium* XIII more freely (pages 82-85). The six stanzas of introduction seem to be original. He then adapts the poem of Secundus with great freedom, closing his song with a translation of the

Animula, blandula, vagula
Hospes comesque corporis

of Hadrian. The whole is extremely wanton, but well put together considering the diversity of sources.

From Marullus, Baïf has translated or imitated about the same number of poems, but they are mostly shorter poems.

The first imitation from Marullus is a sonnet on page 23_2 which is apparently a development of the four lines of an epi-

gram, Book I,[17] *De Naera, Viderat intactam nuper Venus alma Naeram.*

Another epigram has furnished material for a sonnet on page 371. It is the epigram, *Ad Amorem,* of Book III, *Si coelum patria est puer beatum.*

On page 67, a short song addressed to Meline is an imitation of the epigram, *Cum tu candida sis magis ligustro* of Book II.

More interesting is the adaptation (pages 68-69) of the epigram, *Sic me blanda tui Naera ocelli,* of Book I: Baïf was struck by a trick of style and has used it well. The epigram of Marullus runs:

Sic me blanda tui Naera ocelli,
Sic cadentia colla, sic patens frons,
Sic pares minio genae perurunt,
Ex quo visa mihi, et simul cupita es!
Ut ni me lachrymae rigent perennes,
Totus in tenues eam favillas.
Sic rursum lachrymae rigant perennes,
Ex quo visa mihi, et simul cupita es:
Ut ni blanda tui Naera ocelli,
Ni candentia colla, ni patens frons,
Ni pares minio genae perurant,
Totus in riguos eam liquores
O vitam miseram, et cito caducam.

Baïf imitated as follows:

Si bien, safrette fillette,
Ta douillette
Charnure, et ton oeil friand:
Si bien ta fresche bouchette,
Ta languette,
Si bien ton attrait riant;
Lors que la trompeuse grace
De ta face
Me ravit tous mes espris:
M' ont d' une bruslante flâme,
L' oeil, et l' ame,
Le coeur, la poitrine épris,
Qu' il me conviendrait descendre
Tout en cendre

[18] *Michaelis Tarchaniotae Morulli Epigrammata et Hymni, Paris,* 1561.

Dans ce brazier si cuisant
N' estoyent les pleurs qui me baignent
Et m' esteignent
Le plus de ce feu nuisant.
Voire et tant et tant je pleure
Depuis l' heure
Que je t' aimay premierement,
Qu' en liqueur ma vie tante
Goute à goute
S' enfuyroit entirement
N' estoit, safrette fillette,
Ta douillette
Charnure, et ton oeil friand
N' estoit ta fresche bouchette,
Ta languette,
N' estoit ton atrait riant.
N' estoit la trompeuse grace
De ta face
Qui me ravit tous mes espris,
Qui m' ont d' une chaude flâme
L' oeil et l' ame
Le coeur la poitrine épris.

The song on pages 74-75 is another happy imitation of an epigram of Marullus. The original is found in Book II, *Ad Naeram,* and begins: *Suaviolum invitae rapio dum casta Naera.* Baïf's imitation is short and free from the defects of prolixity and extreme wantonness noted above.

He shows less restraint in the song on pages 76-78, imitated from the epigram *Ignotos quoties tuos ocellus,* of Book II. Here again we have to note Baïf's extreme prolixity and his fondness for voluptuous description.

The last poem of the second book of *Meline* (pages 90-91), an invocation to the muses, and a prayer that they will not forget Meline or her poet, is an adaptation of the poem *Ad Musas,* of Book II.

In summing up the results of a study of the source of *Mêline,* a number of interesting conclusions may be drawn. It is at once evident that during this period Baïf felt the influence of the classics more strongly than that of the Italian poets. Numerically, imitations from the former are much more frequent than those from the latter. Equally striking is the absence of the spirit of the Italian lyric in these two books. As illustrating this a comparison of the attitude of Baïf toward *Mêline* and

the attitude assumed by the Italians toward their mistresses is especially interesting. In general, the Italian poets make their ladies the incarnation of every beauty and every virtue, worthy of the exalted mystical passion which makes their lovers alternately despair and rejoice, hopeless of ever obtaining favors more tangible than a smile or a look. Not so Baïf. *Mêline* is beautiful, too, but Baïf does not celebrate her charms in the chaste terms employed by Petrarch in describing Laura. Petrarch speaks most frequently of Laura's eyes and hair. He refers to other bodily charms in rather vague terms. The Italians as a rule followed him in this. Quite the contrary is true of Baïf. He is more realistic, more sensuous. He describes the white arms of Meline, her snowy breast, her fragrant mouth, *la friande de dedans,* her cheeks, and her soft flesh in terms chosen from the erotic poetry of the Greeks and Latins. Nor is his passion ideal. In spite of protestations to the contrary he continues the realistic tradition of French love poetry whose sensuousness was augmented by the influence of the erotic poetry of the ancients and by the disgusting voluptuousness of the modern Latins. Baïf does not languish in despair of obtaining his lady's favors. He demands them and obtains them. Hence, the absence of the subtlety, the elevation and the noble melancholy of his models.

Baif failed almost wholly to appreciate the beauty either of the classical poets or of Petrarch. He was attracted to these authors by the *motz et manières de parler poêtiques.*[18] He felt perhaps vaguely their genius but could not see that it did not consist in what Du Bellay calls, *metaphores, allegories, comparisons, similitudes, energies, et tant d'autres ornamens.*[19] It was then rather the defects of style which he sought to imitate, the conceits, exaggeration and over-refinement.

Certainly Baïf failed to appreciate the restraint of style and chastity of form of his models. Judging from the imitations we have studied, he had no conception of sobriety, aptness or simplicity. He seeks to reproduce the sentiment of his model by a crude self-abandon to the spirit of the poem and thinks he can best attain his end by repetition and detailed description which results in extreme prolixity.

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[19] *Defense et illustration, II, 2.*
[20] *Defense et illustration, I, 5.*

III.

AMOURS DE FRANCINE.

The first edition of the *Amours de Francine* appeared in 1555, one volume in 8° entitled *Quatre Livres de l'Amour de Francine par Jan Antoine de Baif, â Jaques de Cottier, Parisien, â Paris, chez Andrê Wechel.* The first and second books are entitled: *Sonnets,* the third and fourth: *Chausons.* The first edition varies in comparatively few instances from the edition of 1573-1574.

As Baïf informs us in a number of poems, the first *Amours* were addressed to a fictitious mistress, but the poems addressed to *Francine* were the expression of real love. Prosper Blanchemain has concluded from the line

Rien que genne et tourment ton nom ne me promet (p. 98₂)

and from a passage in the works of Guy de Tours, where the proper name Genne is assigned to Baïf's mistress, that the object of his passion was a Mlle. de Gennes. His conjecture seems well established and has been accepted without question.

The work now to be examined appeared three years later than the *Amours de Meline.* From various passages it seems probable that the poems were written in one year, probably during 1554. The form of the poems furnishes an indication as to the sources which he imitated. The *Amours de Meline* contains forty-three sonnets and thirty-one songs, the present cycle contains two hundred and forty-eight sonnets and thirty- nine songs. The sonnets of the former work were largely of Italian inspiration and the songs classical or modern Latin. If this is true of the present work the Italian poets have furnished a much larger proportion of the material of the *Amours de Francine* than in the case of *Meline.*

As before, we shall look first for imitation of Petrarch. On page 99, we find a translation of Petrarch I, 101.

Io cantarei d' amor sí novamente,
Ch' al duro fianco il dí mille sospiri
Trarrei per forza, e mille alti desiri
Raccenderei ne la gelata mente;

E 'l bel viso vedrei cangiar sovente,
E bagnar gli occhi, e più pietosi giri
Far, come suol chi degli altrui martiri
E del suo error, quando non val, si pente;
E le rose vermiglie infra la neve
Mover da l' ôra, e discovrir l' avorio,
Che fa di marmo chi da presso 'l guarda;
E tutto quel, per che nel vivir breve
Non rincresco a me stesso, anzi mi glorio
D' esser servato a la stagion più tarda.

Je veu chanter d' amour en façon si nouvelle,
Qu' une amour mutuel j' allume dans son sang,
Que mille souspirs le jour j 'arrache de son flanc,
La faisant douce autant comme elle m' est cruelle:
Qu' elle baigne en pitié de pleurs sa face belle,
Respendant larmes d' yeux, bien que tard, à son ranc:
Qu' elle face rougir son belle ivoire blanc
D' avoir esté ingrate autant que moy fidelle:
Que mon coeur de son faix je puisse décharger,
Degorgeant tout l' ennuy que son amour me donne,
La forçant par pitié de mon mal m' aleger.
Et que ses grands beautez (qui d' amour forcené
Font rocher qui les voit) douce elle m' abandonne,
Tant qu' enfin je soy fier d' estre en son âge né.

Baïf ceases to translate toward the end of the second quatrain and resumes only in the last line. His own tendencies are strong throughout. He is rude, he exaggerates, and employs, as usual, rather unpoetical language. The idea of the satisfaction of his desire is present, as in most cases.

A second translation occurs on page 102. It is from Petrarch, I, 102. Its subject its the contrary effects of love.

S' amor non è, che dunque è quel ch' io sento?
Ma s' egli è amor, per Dio, che cosa è quale?
Se bona, ond' è l' effetto aspro mortale?
Se ria, ond' è si dolce ogni tormento?
S' mia voglia ardo, ond' è 'l pianto e lamento?
S' a mal mio grado, il lamentar che vale?
O viva morte, o dillettoso male,
Come puoi tanto in me, s' io nol consento?
E s' io 'l consento, a gran torto mi doglio
Fra sí contrari venti, in frale barca
Mi trovo in alto mar, senza governo,
Sí lieve de saver, d' error sí carca,
Ch' i' medesmo non so quel ch' io mi voglio,
E tremo a mezza state, ardendo il verno.

Baïf translates the quatrains quite literally:

Si ce n' est pas Amour, que sent donques mon coeur
Si c' est Amour aussi, pour dieu quelle chose est-ce?
S' elle est bonne, Comment nous mét-elle en detresse?
Si mauvaise, qui fait si douce sa rigueur?
Si j' ars de mon bon grè, dou me vient ce pleur?
Si maugré moy, que sert que je pleure sans cesse?
O mal plein de plaisir! o bien plein de tristesse!
O joye douleureuse! o joyeuse douleur
O vive mort, comment peus-tu tant sur mon ame,
Si je n' y consen point? mais si je m' y consen,
Me plaignant à gran tort, à gran tort je t' en blame.
Amour bon et mauvais, bon grè maugrè, je souffre:
Heureux et malheureux et bien et mal je sen:
Je me plain de servir où moy-mesme je m' ouffre.

Baïf's fondness for antithesis is shown by his readiness to coin them after Petrarch has ceased.

Baïf has imitated freely on page 103, Petrarch's sonnet II, 307.

Vago augelleto, che cantando vai,
O ver piangendo il tuo tempo passato,
Vendendoti la notte e 'l verno a lato,
E 'l dí dopo le spalle e i mesi gai,
Se, come i tuoi gravosi affanni sai,
Cosí sapessi il mio simile stato,
Verresti in grembio a questo sconsolato
A partir seco i dolorosi guai.
I' non so se le parti sarian pari;
Ché quella, cui tu piangi, è forse in vita;
Di ch' a me Morte es 'l Ciel son tanto avari:
Ma la stagione e l' ora men gradita,
Col membrar de' dolci anni e de li amari,
A parlar teco con pietà m' invita.

Rossignol amoureux, qui dans ceste ramee,
Ore haut, ore bas, atrempant ton chanter,
Possible comme moy essayes d' enchanter
Le gentil feu qu' allume en toy ta mieux aymee;
S' il y a quelque amour dans ton coeur allumee
Qui cause ta chanson, vien icy te jetter
Dans mon giron, à fin que nous puissions flater
La pareille douleur de nostre ame enflammee.
Rossignol, si tu l' es, aussi suis-je amoureux.
C' est un soulas bien grand entre deux malheureux
De pouvoir en commun leurs douleurs s' entredire.

Mais, oyseau, nos malheurs (je croy) ne sont egaux
Car tu dois recevoir la fin de tes travaux,
Moy je n' espere rien qu' à jamais un martyre.

An interesting imitation is that on page 115_2 which contains the subject matter of Petrarch II, 269, largely in the form of Petrarch II, 271. Baïf's sonnet reads:

Las, ny pour moy les Zefirs ne ventellent:
Las, ny pour moy ne gazouillent les eaux:
Ny pour moy, las, maintenant les oyseaux
Se degoisans plaisamment ne querellent.
Ce n'est pour moy que les prez renouvellent:
Ny de verdeur pour moy les arbrisseaux
Ne parent pas leurs fleurissans rameaux:
Aux champs pour moy les chevreaux ne sautellent.
Ny le berger de ses gayes chansons
Sur son flageol ne reveille les sons,
Pour moy, chetif, que nul plaisir ne flate.
Mais, sans avoir confort de mes douleurs,
J' use ma vie, en cris, souspirs, et pleurs,
Fait serviteur d' une maitresse ingrate.

The following sonnet furnished the material.

Zefiro torna, e' l bel tempo rimena,
E i fiori e l' erbe, sua dolce famiglia,
E garrir Progne, e pianger Filomena,
E primavera candida e vermiglia.
Ridono i prati, e 'l ciel si rasserena;
Giove s' allegra di mirar sua figlia;
L'aria e l' acqua e la terra è d' amor piena:
Ogni animal d' amar si reconsiglia.
Ma per me lasso! tornano i piú gravi
Sospiri, che del cor profondo tragge
Quella ch' al ciel se ne portò le chiavi;
E cantar augeletti e fiorir piagge
E' n belle donne oneste atti soavi
Sono un deserto e fere aspre e selvagge.

The following may have suggested the form;

Né per sereno ciel ir vaghe stelle,
Né per tranquillo mar legni spalmati,
Né per campagne cavalieri armati,
Ne per bei boschi allegre fere e snelle;

The imitation of Petrarch I, 55 on page 116_1, omits also some of the interior lines.

I begli occhi ond' i' fu percusso, in guisa
Ch' e medesmi porian saldar la piaga,
E non già vertú d' erbe o d' arte maga
O di pietra dal mar nostra divisa,
M'ànno la via sí d' altro amor precisa,
Ch' un sol dolce penser l' anima appaga;
E se la lingua di seguirla è vaga,
La scorta po, non ella, esser derisa.
Questi son que' begli occhi, che l' imprese
Del mio signor vittoriose fanno
In ogni parte, e piú sovra 'l mio fianco:
Questi son que' begli occhi, che mi stanno
Sempre nel cor colle faville accese;
Per ch' io di lor parlando non mi stanco.

Les beaux yeux qui au coeur me blesserent, de sorte
Qu' eux mesmes gueriroyent la playe qu' ils m' ont fait
Et non medicament, ny nul art de Tolete,
Ny pierre qu' à nos ports des Indes on aporte:
M'ont fait sentir l'effet de leur puissance forte,
Tel que mon ame serve et de son gré sugette,
Tout à leur playe entend: et faut, de la pauvrette,
Que pour un seul penser, tout autre penser sorte.
Ce sont ces beaux yeux-ci, qui sont victorieuses,
D 'amour en tout endroit les belles entreprises,
Mais dans mon gauche flanc bien plus qu'en autre place.
Car de ces beaux yeux-ci les flâmes gracieuses,
Furent si doucement dedans mon coeur éprises,
Que de les rechanter jamais je ne me lasse.

Note how Baïf defines Petrarch's *arte maga* and *pietra dal mar nostra divisa,* also how he dwells upon the effect of the eyes upon his soul, excluding two lines of the original until Petrarch's simple statement becomes a conceit. He makes Petrarch's *fianco, gauche flanc,* and adds to the tone of over-refinement of his imitation by his *flâmes gracieuses* for *faville accesse.*

On page 122_2 is a rather free imitation of Petrarch I, 209.

Parrà forse ad alcun che 'n lodar quella,
Ch' i' adoro in terra, errante sia 'l mio stile,
Facendo lei sovr' ogni altra gentile,
Santa, saggia, leggiadra, onesta e bella.

A me par il contrario, e temo ch' ella
Non abbia a schifo il mio dir troppo umile,
Degna d' assai piú alto e piú sottile;
E chi nol crede, venga egli a vedella.
Si dirà ben: Quella, ove questi aspira,
E cosa da stancare Atene, Arpino,
Mantova e Smirna, e l'una e l'altra lira.
Lingua mortale al suo stato divino
Giunger non pote: Amor la spinge e tira,
Non per elezion, ma per destino.

Quelcun lisant ces vers refrognera sa mine,
En disant que je per le temps bien follement
D'employer mon estude à si bas argument,
Faisant de chose humaine une chose divine.
Mais qu' il s' en vienne voir les graces de Francine,
Et je sçay bien alors, plein d' ébayssment,
Il me confessera: Je ne pensoy vrayment,
Que de si grand' beauté nostre terre fust dine.
Et me dira, Pauvret, la charge que tu prens,
Pourrait bien de son faix acabler les plus grans,
Et pourrait bien forcer les plus forts de se rendre.
Toucher à ceste honneur Pétrarque n 'oseroit,
Homere ny Virgil sufisant n' y seroit:
Or en oeuvre si grand c'est assez d'entreprendre.

Note also, in this imitation, how Baïf defines the terms of the original, especially in the substitution of the names of the poets.

In sonnet 125_1, Baïf translates Petrarch (I, 11) expression of the idea that age rendering his lady less beautiful will make her less proud. The translation is more faithful than in the imitations cited above and follows the original closely down to the second tercet, where Baïf stamps it with his own touch. Petrarch's second tercet is:

E se 'l tempo è contrario ai be' desiri,
Non fia ch' almen non giunga al mio dolore
Alcun soccorso di tardi sospiri.

Baïf's tercet runs:

Lors si le tems estoit contraire aux beaux desirs,
Qui somment les amans aux amoureux plaisirs,
Je ne croy pas qu' au moins soupirant tu ne pleures.

In the imitation of Petrarch I, 54, found on page 128_3, Baïf has followed the original down to the second tercet which is his own.

An example of a good free translation is that on page 136_2, from Petrarch I, 41. Petrarch wrote:

Perch' io t 'abbia guardato di menzogna
A mi podere, ed onorato assai,
Ingrata lingua, già però non m' ai
Renduto onor, ma fatto ira e vergogna.
Ché quando piú 'l ajuto mi bisogna
Per dimandar mercede, allor ti stai
Sempre piú fredda; e, se parole fai,
Son imperfette, e quasi d' uom che sogna.
Lagrime triste, e voi tutte le notti
M'accompagnate, ov' io vorrei star solo;
Poi fuggite dinanzi a la mia pace.
E voi si pronti a darmi angoscia e duolo,
Sospiri, allor traete lenti e rotti.
Sola la vista mia del cor non tace.

Baïf translated:

Bien qu' autant que j ay peu, langue, je t'ay sauvee
De honte et vilenie: et de tout mon pouvoir,
Pour te mettre en honeur, j' aye acquis du sçavoir;
O qu' aujourd'huy je t'ay bien ingrate trouvee!
Car au tems que devoy pustost voir éprouvee
Ta vertu de parler, tu n' as fait ton devoir
De demander mercy, te taisant sans mouvoir,
Ou parlant d' une voix begayment prononcee.
Et vous larmes aussi, toutes vous me fuyez
A mon plus grand besoin, qui tant que la nuit dure
M' accompagnez si fort que vous m' ennuyez
Et lors vous vous trainiez en paresse et langueur,
O vous soupirs si pronts au tourment qui j' endure;
Mon teint seul ne taisoit la peine de mon coeur.

Baïf's tendency to define and to make his work perfectly clear is evident also in this sonnet.

The first imitation of Petrarch in the second book of *Francine* is a re-arrangement of the lines of Petrarch I, 104, on page 150_1.

Pace non trovo, e non ò da far guerra;
E tema e spero, ed ardo e son un ghiaccio;
E volo sopra 'l cielo, e giaccio in terra:
E nulla stringo, e tutto 'l mondo abbraccio.

Tal m' a in pregion, che non m' apre né serra;
Né per suo mi riten, né scioglie il laccio:
E non m' ancide Amore, e non mi sferra;
Né mi vuol vivo, né mi trae d' impaccio.
Veggio senza occhi; e non ò lingua, e grido;
E bramo di perir, e cheggio aita;
Ed ò in odio me stesso, ed amo altrui:
Pascomi di dolor, piangendo rido;
Egualmente mi spiace morte e vita.
In questo stato son, Donna per vui.

Baïf's sonnet reads:

Rein étreinde ne puis, toute chose j 'embrasse;
J' aime bien d' estre serf, et cherche liberté:
Je ne bouge de terre, outre le ciel je passe:
Je me promé douceur, où n' y a que fierté.
A tel me suis donné, qui pour sien ne m' avouë,
Doù vivre je m' atten, cela me fait mourir:
Je blasme le plus fort, ce que plus fort je louë,
Je demande remede, et je ne veux guerir.
Je me hay, j' aime autruy; je crein, et je m' asseure;
Je suis feu, je suis glace: en fuyant je poursuy:
Où je me fay vaincueur, là vaincu je demeure.
Ce m' est sucre, le deuil, la joye ce m' est suye:
Je meur si j' ay de l' aise, et je vy de l' ennuy:
J' ay pris en mesme horreur et la mort et la vie.

It seems unnecessary to make an extended comparison of the two sonnets. It is easy to see that Baïf has translated some lines, has adapted and carried out the suggestions of others, has everywhere heightened the antithetical effect and left traces of his rude touch.

The sonnet on page 154_1 is an example of free imitation. Baïf has taken the idea of Petrarch's beautiful sonnet I, 131, *Or che 'l cielo e la terra e'l vento tace,* and considerable credit is due him for the success with which he reproduces the spirit of the original.

On page 156_2, Baïf has translated the first two quatrains from Petrarch I, 142; and has developed in the tercets the idea contained in the last line of the second quatrain.

From Petrarch I, 67, he has taken only the first quatrain for his sonnet on page 157_2, developing the idea of the rest of Petrarch's sonnet in his own language.

The second sonnet on page 159 is a free imitation of Petrarch I, 112. Baïf has inverted the order of the tercets.

The imitation on page 161_2 of Petrarch I, 141, shows well Baïf's tendency to make his work more simple and direct than his original.

Fera stella (se 'l ciel à forza in noi
Quant' alcun crede) fu, sotto ch' io nacqui,
E fera cuna, dove nato giacqui,
E fera terra, ov'e piè mossi poi;
E fera donna, che con gli occhi suoi
E con l' arco, a cui sol per segno piacqui,
Fe' la piaga, onde, Amor, teco non tacqui,
Che con quell' arme risaldar la poi.
Ma tu prendi a diletto i dolor miei:
Ella non già: perché non son piú duri,
E 'l colpo è di saetta e non di spiedo.
Pur mi consola che languir per lei
Meglio è che gioir d' altra: e tu mel giuri
Per l'aurato tuo strale; ed io tel credo.

Baïf translates:

Vrayment bien fut cruelle et l' heure où je fu né:
Et l' astre fut cruel sous qui je prin naissance:
Bien fut cruel le lieu, que ma premiere enfance
Premier foula d' un pié, à tout mal destiné!
Bien cruel fut cet oeil, devant qui m' a mené
Amour premierement pour sentir sa puissance:
Cruelle la beauté, de qui la cognoissance
En mon mal m' a rendu tellement obstiné!
Puis que celle pour qui tant de malheur j' endure,
Prend à plaisir mon mal, cruelle, fiere, dure,
Osant felonnement de mon mal s' ejouir.
Je suis bien malheureux: mais un point me console,
Qu' il vaut mieux (son amour si doucement m' affole)
Pour elle estre en langueur que d' une autre jouïr.

Baïf omits the parenthetical clause, the *fera cuna* line, and disregards the text of the last two lines of the second quatrain. He frees the sonnet of detail by these omissions and by the last two lines which he substitutes in the second quatrain. The result is a clearer, more direct, if less poetical sonnet than that of Petrarch. Baïf shows his hand in the epithets *cruelle, fiere, dure,* in the adverb *felonnement.* This tone of violence is foreign to the Italians.

One of Baïf's best imitations from Petrarch is that on page 169_2, where he renders Petrarch II, 240. While reproducing skillfully the original he defines and simplifies in the way previously noted.

Quante fiate al mio dolce ricetto,
Fuggendo altrüi e, s' esser pô, me stesso,
Vo con gli occhi bagnando l' erba e 'l petto,
Rompendo co' sospir l' aere da presso!
Quanti fiate sol, pien di sospetto,
Per luoghi ombrosi e foschi mi son messo
Cercando col penser l' alto diletto,
Che Morte à tolto, ond' io la chiamo spesso!
Or in forma di ninfa o d' altra diva,
Che del più chiaro fondo di Sorga esca,
E pongasi a sedere in su la riva;
Or l' ò veduto su per l' erba fresca
Calcare i fior come una donna viva
Mostrando in vista che di me le 'ncresca.

Baïf's translation runs:

Combien de fois cherchant d' oublier mes douleurs,
La fuyant voire moy, si je l' eusse peu faire,
Loin alecart aux champs me suis allé retraire,
Rompant l' air de souspirs, baignant l' herbe de pleurs?
Combien de fois cherchant de tromper mes malheurs,
Par des bois pleins d' effroy, dans un val solitaire,
Ai-je fui ses yeux, que je n' ay peu m' y taire,
Ny de mes grands eunuis, ny de ses grands valeurs:
Quand elle cependant en ronde verdugade
Me sembloit par les prez telle qu' une Naïade,
Ceuillir de ces beaux doits les fleurons vigoureux:
Puis soudain me sembloit dessus un verd rivage,
Parmi l' herbe s' assecir, se mettant à l' ombrage
Et lier de ces fleurs un bouquet odoureux.

Baïf has changed the last lines of the second quatrain to adapt them to his situation, and has modified slightly, but not infelicitously, the picture in the tercets. There are no examples of his usual crudeness in this imitation.

The first sonnet on page 170 is a very free imitation of Petrarch I, 89. Baïf has reproduced the form and the idea but in language of his own.

Sennucio, i' vo' che sappi in qual manera
Trattato sono, e qual cita è la mia.
Ardomi e struggo ancor com' io solia;
L' aura mi volve, e son pur quel ch' i' m' era.
Qui tutta umile e qui la vidi altera;
Or aspra or piana, or dispietata or pia;
Or vestirse onestate, or leggiadria;
Or mansueta, or disdegnosa e fera.
Qui cantò dolcemente, e qui s' assise;
Qui si rivolse, e qui rattenne il passo;
Qui co' begli occhi mi trasfisse il core;
Qui disse una parola, e qui sorrise;
Qui cangiò 'l viso. In questi pensier, lasso,
Notte e dí tiemmi il signor nostro, Amore.

Baïf addresses his friend Mesmes:

Mesmes, tandis qu' au ciel tu fiches ton esprit,
Des astres remarquant le cours et la puissance
Sur les bords de ma Seine; à rien, las, je ne panse
Icy dessus le Clain, qu' à celle qui m' y prit.
De tout ce qu' elle fait le penser me nourrit;
Icy premierement j' eu d'elle cognoissance:
Là je l' ouy parler: icy elle me tance:
Elle m' oeillade icy, là elle me sourit.
Gaye icy je la vy, là je la vy pensive.
Icy elle chantoit, là elle fut assise:
Icy elle dança, là elle fait un tour.
Là elle s' enfuït d' une course lassive:
Icy je luy contay l' amour qu' elle m' atise.
Mesmes, ainsi pensif je passe nuit et jour.

The imitation of Petrarch I, 172, on page 193_1, is noteworthy. Baïf reproduces the spirit of the original in a similar form but in different terms. The tercets are closer to the original than the quatrains.

Dolci ire, dolci sdegni e dolci paci,
Dolce mal, dolce affanno e dolce peso,
Dolce parlare e dolcemente inteso,
Or di dolce ôra, or pien di dolce faci.
Alma, non ti lagnar, ma soffra e taci,
E tempra il dolce amaro, che n' à offeso,
Col dolce onor, che d' amar quella ài preso,
A cui io dissi: tu sola mi piaci.
Forse ancor fia chi sospirando dica,
Tinto di dolce invidia: Assai sostenne
Per bellissimo amor quest' al suo tempo.

Altri: Oh fortuna agl occhi miei nemica!
Perché non la vid, io? perché non venne
Ella più tarde, o ver io piú per tempo.

Doux dedain, doux paix qu' un doux courroux ameine
Doux regard, doux maintien, doux parler, beauté douce,
Doux trait, que dans mon coeur amour doucement pousse,
Douceur du doux brazier de l' amour toute pleine.
Ame defâche toy, cesse ta plainte vaine,
Et plus contre ton heur folle ne te courrouce:
Mais remercie Amour, qui choisist dans sa trousse
Le trait, qui d' un doux feu te tient en douce peine.
Peut estre un jour quelcun piqué de douce envie
En soupirant dira, Qu' en une douce flame
D' une tresdouce amour, cét homme usa sa vie!
O beauté seul honneur da la race mortelle,
(Dira l' autre) pourquoy du temps de cette dance
Ne naqui-je, ou pourquoy du mien ne naquit elle?

It would be easy to point out innumerable passages which suggest Petrarch, even figures, ideas and expressions borrowed from him, but every student of the *cinquecento* knows how generally all this material was borrowed and employed by the poets of the time. It became the conventional language of love poetry. Without considering these lesser evidences of Petrarch's influence we pass to a more interesting category of imitations; namely, those of quatrains or tercets or of a number of lines.

In a sonnet on page 132_2 Baïf has used the quatrains of Petrarch 1, 150.

Se 'l dolce sguardo di costei m' ancide
E le soave parolette accorte,
E s' Amor sopra me la fa sí forte
Sol quando parla, o ver quando sorride,
Lasso, che fia se forse ella divide,
O per mia culpa o per malvagia sorte,
Gli occhi suoi da mercé, sí che di morte
Là dove or m' assicura, allor mi sfide?

Baïf imitates:

Si quand elle me montre une benine face,
Ou quand elle me tient un propos de douceur,
Ou quand elle me rit d' un souris ravisseur,
Elle fait que pamé sur le champ je trepasse:

S' elle change une fois, las, mon dieu que sera-ce,
Ou soit que malencontre, ou soit par mon erreur?
Que sera-ce, mon dieu, s' elle entre en sa fureur,
Me bannissant du tout hors de sa bonne grace?
Que feray-je mon dieu, quand je pren defiance
De cela qui devroit m' oster de toute peur?
Si l' heur me desasseure où prendray-je asseurance?

After this free treatment of the quatrains Baïf adds an original tercet which is quite characteristic:

Amour, que tu es faux rempli di malice,
O vieil singe, pervers, cauteleux et trompeur,
Qui fais le bien du mal, et la vertu du vice!

The first quatrain of the second sonnet on page 149 is imitated from Petrarch I, 100. The rest seems to belong to Baïf.

In the second sonnet on page 160, Baïf's tercets are adapted from the first quatrain of Petrarch I, 61.

Io non fu d'amar voi lassato unquanco,
Madonna, né saró, mentre ch' io viva;
Ma d'odiar me medesmo giunto a riva
E del continuo Iagrimar so' stanco.

After expressing his desire to die in order to free himself from the torment of love, Baïf concludes:

Jamais je ne fu las, ny ne me lasseray,
Francine, de t'aymer tant que vif je seray,
Parquoy je deusse avoir de mourir telle envie.
Mais las pour t'aymer trop tant haï je me suis,
Qu' en estant tout recreu, plus haïr ne me puis;
Et je beney le mort et je maudi la vie.

The exaggeration and crude violence are thoroughly characteristic.

Another interesting example of this partial translation and imitation is offered in the sonnet page 160_3, of which the first quatrain is taken from Petrarch I, 128.

O passi sparsi, o pensier vaghi e pronti,
O tenace memoria, o fero ardore,
O possente desire, o debil core;
Oi occhi miei, occhi non già, ma fonti.

Baïf renders these lines by:

O pas en vain perduz! ô esperances vaines!
O trop puissant desir! ô par trop faible coeur!
O trop flatteuse amour! ô par trop apre langueur!
O mes yeux, non plus yeux, mais de pleurs deux fontaines.

Both writers continue to heap exclamation on exclamation to the end of the sonnet, Baïf preferring short ones, Petrarch longer ones.

The first sonnet on page 176, in imitation of Petrarch I, 44, contains some translation.

Mie venture al venir son tarde e pigre,
La spema incerta, e 'l desir monta e cresce;
Ond' e 'l lassare e 'l aspettar m' incresce:
E poi al partir son piú levi che tigre.
Lasso, le nevi fien tepide e nigre,
E 'el mar senz' onda, e per l'alpe ogni pesce,
E corcherassi il sol là oltre ond 'esce
D'un medesimo fonte Eufrate e Tigre;
Prima ch' i' trovi in ciò pace, né triegua,
O Amore o Madonna altr' uso impari;
Che m' anno congiurato a torto incontra;
E s' i' ò alcun doce è dopo tanti amari,
Che per disdegno il gusto si dilegua.
Altro mai di lor grazie non m'incontra.

Baïf not only adapts the list of impossibilities, but adds to it.

Plus le desire s'acroist, plus l'espoir est douteux,
Tant que j'en hay l'amour; et si ne puis tant faire,
Que je n' aime tousjours, faisant tout le contraire
De ce qui je propose en moy-mesme honteux.
Mais le neige devant prendra noire couleur;
Le froid sera l'esté, et l'yver la chaleur.
Les dains repaireront aux marines campagnes;
La mer sera sans eaux; les dauphins aux montagnes,
Tout ira au rebours, paravant que se muë,
Ou Amour ou Madame envers ma passion:
Las, comme aimé-je donc ce qui sans fin me tuë!
Helas je n' en sçay rien: si ay-je cognoissance,
Qu' amour pour me nourrir en triste afliction,
Me fait aprehender une gaye esperance.

The third sonnet on page 176 contains a reproduction of the first quatrain and second tercet of Petrarch I, 64.

Another instance of this partial imitation is found in Baïf's treatment of Petrarch I, 28, on page 191_2.

Solo e pensoso i piú deserti campi
Vo mesurando a passi tardi e lenti,
E gli occhi porto, per fuggire intenti,
Ove vestigio uman l' arena stampi,
Altro schermo non trovo che mi scampi
Dal manifesto accorger de le genti,
Perché ne gli atti d' alegrezza spenti
Di fuor si legge com' io dentro avampi:
Sí ch' io mi credo omai che monti e piagge
E fiume e selve sappian di che tempre
Sia la mia vita, ch' è celata altrui.
Ma pur sí aspre vie, né sí selvagge
Cercar non so, ch' Amor non venga sempre
Ragionando con meco, ed io con lui.

Baïf makes it more direct:

Solitaire et pensif par les lieux plus sauvages,
Où des hommes le train moins se montre à mes yeux,
Seul je va degorgeant mon travail ennuieux,
Or dans les bois ombreux, or du long des rivages.
Là seul je ramentoy celle qui en sa garde
A mon coeur mon fuitif, et rendre ne le veut:
Et quand elle voudroit, qui rendre ne le peut,
Tant humaine la sent mon traitre qu' elle garde,
Là tout parle d' amour, et n' y a ny ruisseau,
Ny beste, ny rocher, ny pré, ny arbrisseau,
Qui ne sente avec moy d' amour quelque estincelle.
Soit par les lieux plus bas, soit par les plus hautains,
Je ne me sçauroy perdre en desers si lointains,
Qú à cet aveugle dieu tant soit peu je me cele.

Baïf has taken from the original the first quatrain and the second tercet. His touch is shown by the *degorgeant mon travail ennuyeux*.

Bembo has furnished the material for a number of sonnets in the *Amours de Francine*. The first one we have to notice is on page 95_2. It is from Bembo's:

Cantai un tiempo: e se fu dolce il canto,
Questo mi tacerò, ch' altri il sentiva.
Or è bien giunta ogni mia festa à riva,
Et ogni mio piacer rivolto in pianto.

O fortunato, chi raffrena in tanto
Il mio desio, che riposato viva.
Di riposo, di pace il mio mi priva;
Cosí va, ch' in alturi pon fede tanto;
Misero; che sperava esser in via
Per dar amando assai felice esempio
A mille, che venisser dopo noi.
Or non lo spero: e quanto è grave et empio
Il mio dolor; saprallo il mondo e voi
Di pietate e d' amor nemica e mia.

O bien heureux celuy, qui borne son desir
En tant qu' il peut avoir entiere jouissance!
O bien, heureux celuy, qui selon sa puissance,
Un fait assez sagement sçait choisir!
Quant à moy je me suis banni de tout plaisir.
Pour un plaisir esleu: et par outrecuidance,
A mon grand deshonneur j' employe ma vaillance,
Où sans rien avancer il me faut moisir.
Ainsi va, qui par trop en un autre se fie.
Moy sot, qui prometois aux siecles à venir
Un example assez beau d' une amour acomplie.
Mais je le depromé: qui mes plains vendra lire,
Voyant celle rigueur que tu me veux tenir,
Abhorrera l' amour d' horreur de mon martyre.

Baïf has rearranged the material and has reproduced the sonnet very well, except for occasional words of violence.

The sonnet (page 96_1) following the one just cited, is also from Bembo.

Se 'n dir la vostra angelica belleza,
Neve, or, perle, rubin, due stelle, un sole,
Subbietto abbonda, e mancano parole,
A chi sua fama e veritate apprezza;
Quai versi aggualieran l' alta dolcezza,
Ch' ogni avaro intelletto apagar suole
Di chi v' ascolta, e l' altre tante e sole
Parti de l' alma e sua santa ricchezza?
Colui, che naque in su la riva d' Arno,
E fece a Laura onor con la sua penna,
Direbbe a se, tu qui giunger non puoi,
Perchè se questo stile solo accena,
Non compie l' opera, e s' affatica indarno;
Il mio difetto vien Donna da voi.

Baïf treats the sonnet freely:

Si à dire l' honneur de ta rare beauté,
(Qui est bien du plus beau qui soit en tout ce monde)
La parolle defaut où le sujét abonde,
A qui veut éclercir sa luysante clerté:
Quel chant égaleroit de l' esprit arresté
D' un sens meur en sa fleur, la sagesse profonde?
Vrayment et la Romaine, et la Greque faconde
A peine luy rendroyent son honneur merité.
Que fais-je donc? j' embrasse et ne puis rien étreindre.
Mais bien que je ne puisse où je pretan ateindre,
Qui oseroit blasmer ma bonne affection?
Car, si mon stile bas n' encommence qu' à peine,
Tant s' en faut qu' il finist mon entreprise vaine,
Tout mon defaut me vient de ta perfection.

In the first quatrain Baïf substitutes a line for Bembo's series. For Petrarch, Baïf substitutes the combined talent of Greece and Rome.

The sonnet following, 96_2, is likewise from Bembo. Baïf changes the first quatrain, but preserves the idea. Bembo wrote:

Nè tigre se vedendo orbata et sola
Corre sì leve dietro al caro pegno,
Nè d' arco stral va sì veloce al segno,
Come la nostra vita al su fin vola.

Baïf imitates thus:

Si tost d' un vent à gré ayant la voile pleine,
Le nef ne fend la mer: de la corde lachee
Si tost ne froisse l' air la fleche decochee,
Qu' à voler à sa fin nostre vie est soudaine.

Bembo then addresses Gasparri, urging him to save him from the oblivion which death brings to all by preserving his name and that of his mistress in immortal verse. Baïf addresses Dorat in a similar strain, asking him to help sing of Francine.

The second sonnet on page 101 begins with an imitation of Bembo's:

Io, che di vivir sciolto avea pensato
Quest' anni avanti, e sì di ghiaccio armarme,
Che fiamma non potessi omai scaldarme,
Avvampa tutto, e son preso e legato.

Baïf uses this as an introductory quatrain to a sonnet in which he relates the circumstances of his first meeting with Francine:

> Moy, qui me prometoy de vivre en liberté,
> Et d' Amour n' essayer la flamme que par fainte,
> Armant mon coeur d' un glas qui la rendroit éteinte,
> Amour me brulle tout et me tient garoté.

The remainder of the sonnet is original.

Another sonnet on this page (101_1) is from Bembo. It is a close translation, not without merit, and contains nothing noteworthy.

Bembo's sonnet, *Son questi que' begli occhi,* may have been the model for Baïf's sonnet 109_1, but though there is some similarity between the two sonnets, the imitation, if there be any, is not close, and the theme is so common that Baïf's sonnet may well be the translation of an original which we have not yet found.

On page 141_2, is a translation or imitation of Bembo's *Colei che guerra â mieri pensieri indice.* Baïf follows the original rather closely except in the first tercet.

He imitates closely also, in sonnet 146_1, Bembo's: *Se voi sapete, che 'l morir me doglia.* Baïf changes Bembo's *un crin di lei negletto et hirto,* to the *beau brasselets qu'avec moy je porte,* to which he had already written some sonnets, and substitutes the name Brun for Bembo's Triphon.

Another sonnet on the same page, 146_3, is from Bembo's, *Siccome cuol, poiche 'l Verno aspro e rio.* Baïf follows the original closely, deviating only in detail. He changes the scene from day to night and modernizes the story by the use of *boulet* and *harquebouzier.*

Perhaps the closest translation which Baïf has made of a sonnet of Bembo is that on page 183_2 from: *Sogno, che dolcemente m' hai furato.* It is very literal and requires no comment.

There are also in the *Amours de Francine* some sonnets imitated from Jacopo Sannazaro. The first of these is that on page 99_2. It is a free imitation, such as we have had occasion to note before. Sannazaro sang the:

> "Vaghi, soavi, alteri, honesti, e cari occhi"

i leggiardi e rari capelli, le mani, of his mistress. Baïf simplifies the motif, as it were, by singing only the:

Graciux, doux humains, honteusets, amoureux,
Beau sejour des amours, o beaux yeux.

He translates the second tercet of Sannazaro in conclusion:

Che, ben che i sia di tanta altezza indegno
D' amor sospinto pur potrei senz' arte
Lassar di voi qua giù non leggier pegno.
Et bien que ne soy pour tel euvre entreprendre,
Etant poussé d' amour si pourroy-je vous rendre
Quelque beau monument qui parlera de nous.

A closer imitation is found in Baïf's reproduction (page 100_3) of Sannazaro's, *Se per farmi lasciar la bella impresa.* In this case Baïf has modified somewhat the first quatrain of his model and followed the rest closely.

The second sonnet on page 139 is an imitation of Sannazaro's, *Se mai morte ad alcun fu dolce e cara.* It is fairly close, with a Baïfian touch in the second quatrain.

The violence into which Baïf often falls is so well illustrated by his imitation of Sannazaro's, *O gelosia d' amanti horribil freno,* that we cite the original and the imitation which is found on page 140_3.

O gelosia d' amanti horribil freno,
Ch' in un punto mi vogli e tien si forte:
O sorella de l' impia amara morte,
Che can tua vista turbi il ciel sereno.
O serpente nascosto in dolce seno
Di liete fior, che mie speranze hai morte,
Fra prosperi successi adversa sorte,
Fra soavi vivande aspro veneno;
Da qual valle infernal nel mondo uscisti,
O crudel mostro, o peste de' mortali,
Che fai li giorni miei si oscuri e tristi?
Fornati giù, non va doppiar miei mali,
Infelice paura, à che veniste?
Hor non bastava Amor con li suoi strale?

Baïf's sonnet runs:

Bourrelle des Amans, chagrine jalousie,
Qui comme le serpent par les belles fleurettes,
Te tapis sous les fleurs des gayes amourettes,
Bourrelle de toy-mesme, ô la soeur d' envie:

De quel bourbier d' enfer, sorciere, es tu sortie,
A fin d' empoisonner de tes pestes infettes,
Monstre hideux infét, les amours les plus nettes,
Troublant le doux repos de nostre heureuse vie?
Hydre, sale Harpie, où tu es rencontree
Tu obscurcis le jour, et ta puante aleine
Par où tu vas passant, empeste la contree.
Retourne t' en là bas; jamais de moy n' aproche:
Et n' est-ce pas assez pour me tenir en péne,
D' Amour, qui tous ses traits contre mon coeur décoche?

The words, *bourrelle, bourbier d'enfer, sorciere, monstre hideux, hydre, sale harpie, ta puante aleine* will illustrate what violent language Baïf could put into a sonnet.

Baïf's imitation on page 144, of Sannazaro's, *Quante gratie vi rendo amiche stelle,* is much closer to the original in spirit and style than the sonnet cited above.

Still more closely did Baïf imitate on page 147, Sannazaro's, *Cercate ô Muse un piû lodato ingegno.*

On page 184_2 is a close imitation of *Cosi dunque va il mondo ô fere stelle?* also of Sannazaro.

Of imitations of the Greeks, Latins and modern Latin poets we find comparatively little to record.

A sonnet on page 98_3 imitated from Marullus, Epigram I, *Ad Neaeram, Non tot Attica mella, littus algas,* is simply a reproduction of a catalogue of infinities, to which Baïf has added some of his own to fill out the fourteen lines of the sonnet.

Another sonnet (page 114_3) is possibly a treatment of *Epigramme êrotique* 266, of the Anthology. The epigram is:

On dit que l' homme mordu par un chien enragé voit dans les eaux l' animal dont le venin le tue. Sans doute que l' amour enragé aussi, m' mordu de sa dent envenimée, et que mes sens sont en proie à ses fureurs; car dans la mer, dans les flammes, dans la coupe des échansons je vois ton image adoreé.

The sonnet which reproduces this idea is perhaps the worst in the two books of *Francine.*

The first sonnet on page 175 is an imitation of Marullus, Epig. I, *Ad Naeram, Juravi fore tuum perenne.*

In addition to these direct imitations a number of others may be mentioned as being probably of classical inspiration. The sonnet on page 107_2 is a picture of the golden age as found in

Tibullus and Ovid. The first sonnet on page 122 may have been suggested either by Epig. 388 of Planudes's Anthology, or by a similar poem of Navagero. The first sonnet on page 125 expresses the much used idea of the lover's revenge in the old age of the mistress, common to all ages, but frequent in the Anthology. The first sonnet on page 159 is a classical conceit. The sonnet on page 164 is classical, but found also in Marullus, Epig. I, *De Amore, Quis puer hic?* and sonnet 168_8 may have been suggested by Horace, Epist. I, 6, *sine amore jocisque nil est jocundum.*

Passing to the third and fourth books, the songs, we are struck by the comparative infrequency of translations. We have been able to find no Italian originals for any of the thirty-nine songs contained in these two books. There are, however, some translations from the classics and from Joannis Secundus.

A paraphrase of Epig. Erot. 237, of the Anthology, is found on pages 216-218. Its most striking characteristics are its prolixity and its wantonness.

No less prolix is the imitation on pages 231-233 of Catullus, VIII. The Latin origin contains nineteen lines, Baïf wrote ten stanzas of nine lines each on the idea.

Baïf has also paraphrased, on pages 234-236, the dialogue between Horace and Lydia, substituting, of course, Francine and himself. He develops Horace's twenty-four lines in eighty of his own, though in this case he adds some additonal ideas.

Another song (pages 260-262) is a translation of *Basium* XIX of Joannis Secundus. Of the twenty-three lines of the original he makes sixty.

On pages 265-267 Baïf borrows an introduction for an original song. He has taken the whole of *Basium* III of Secundus and amplified as usual.

If Baïf imitated chiefly the modern Latin poets and the classics in *Meline*, the dominant influence of the *Amours de Francine* is evidently Italian. Nearly every sonnet of the two hundred forty-eight in the first two books contains lines, expressions or ideas from Petrarch and his imitators. Baïf had studied them carefully during the two years which elapsed between the composition of the two cycles, with very evident results. M. Piéri has collected in his work a large number of these evidences of imitation in detail, and a study of these is not to our purpose,

but a few examples taken from the first book of Francine will illustrate the point.

In a sonnet on page 94_2, Baïf says:

> Si quel que fois Amour d' une flâme gentile
> Pour une grande beauté saisit un gentil coeur.

which is manifestly a recollection of Petrarch's:

> Amor, che solo i cor leggiadri invesca, (I, 132).

In the same sonnet Baïf uses the expression:

> Qui m' oste le penser de toute chose vile,

recalling Petrarch's:

> il parte d' ogni pensier vile, I, Canz VIII.

The idea contained in the line, page 97_1:

> Et le propos me faut et la voix me delasse,

is a common place of Petrarchists.

The lines, page 97_2:

> Veux-tu voir la beauté, la valeur, l' excellance,
> La grace, la vertu, l' ornement qui revest
> La dame, ançois Dersse, en qui le ciel se plaist
> De verser le meilleur de sa riche influance?

develop Petrarch's:

> Chi vuol veder quantunque po natura
> E 'l ciel tra noi, venga a mirar costei, I, 210.

Every page contains similarly recollections of Petrarch in the shape of translations of phrases, lines or figures, or of *rifacimenti* of Petrarch's ideas. A list which should pretend to completeness would contain quotations from most of the sonnets of the cycle.

Whole sonnets, too, show how well Baïf in his better moments felt the influence of Petrarch. The following sonnet (p. 133_2) for which we have found no original, shows strongly the influence of the master:

Qu' il n' y ait dans les prez une seul fleurette,
Qu' il n' y ait d' herbe un berin, qu' il n' y ait goute d' eau,
Qu' il n' y ait feuille d' arbre, ou gravail de ruisseau,
Qui ne sente le feu que ma poitrine jette.
O ruisseau cler coulant ô pure fontainette,
Qui refraichis le teint de son visage beau,
Qui laves de ses yeux l' un et l' autre flambeau,
En retirant à toy une clarté plus nette.
O païs bien heureux où Francine se tient:
O les chams fortunez où ses pas elle laisse:
O les rochers heureux où sa voix se retient.
Certes dessus votre heur je serois envieux,
N' estoit que je scay bien que de voir ma maistresse
Amoureux comme moy, vous n' avez de rien mieux.

In such poems, undoubtedly crude, Baïf attempts to reproduce the exalted love of his mistress and of nature which had appeals so strongly to him in his model. But even Ronsard could not rise to a conception of a love such as Petrarch felt. Ronsard says (*Amours* II):

Luy mesme ne fut tel: car à son escrit,
Il estoit éveillé d' un trop gentil esprit
Pour estre sot trente ans, abusant sa jeunesse
Et sa Muse au giron d' une vieille maistresse;
Ou bien il jouissoit de sa Laurette, ou bien
Il estoit un grand fat d' aimer sans avoir rien;
Ce que je ne puis croire, aussi n' est-il croyable.
Non, il en jouissoit.

Baïf objected equally to love *en idée*. His best sonnets contain unfortunate lines which disfigure them. But the extreme licence and voluptuousness of the earlier cycle are not found in *Francine*. It seems unquestionable that this is the result of Italian influence.

Baïf's taste was refined in other respects by contact with the Italians. One has only to read the two cycles, the poems to *Meline* and those to *Francine*, to see that Baïf is now working, as it were, on a higher level. The coarseness of thought and language have disappeared almost wholly, the ridiculously grotesque metaphors and similies, the extreme exaggeration and crudeness of style are much less noticeable. Baïf is not an artist. His feelings are not fine. He sees the beauty of Petrarch, as it were, from afar, and his language is as yet an imperfect instru-

ment. But, at least, he succeeds better than before in his effort to reproduce the poetry of his models. Baïf's best original sonnet is perhaps his apostrophe to Paris (page 189_2), though the effect, as is frequently the case, is considerably lessened by the last tercet.

IV.

DIVERSES AMOURS

The *Diverses Amours* of Baïf, the third sonnet cycle, appeared first in the complete edition of his works published at Paris, in 1572-73. They formed, together with the *Amours de Meline* and the *Amours de Francine,* the first of the four volumes. The privilege is dated July 1571, and the volume appeared in 1572. M. Marty-Laveaux says regarding this cycle:[1] "Ce recueil se compose de pièces qui n'avaient pas encore paru. Il comprend: 1° Les Amours de Baïf déjà vieux avec diverses maîtresses, notamment avec une certaine Madelene on Madelon, extrêmement jeune, dont il nous donne des anagrammes qui ne nous fournissent pas d'indications sûres; 2° Des pièces sur la *Mignarde Melinette,* qui sembleat indiquer que nous avons ici une certaine quantité d'opuscules datant de la jeunesse de Baïf, formant comme une supplement aux *Amours de Meline,* et qui, après avoir négligés, out été réunis pour grossir le volume."

Internal evidence leaves no doubt as to Baïf's age at the time of the composition of some of the poems of these books. He refers repeatedly to his age. Many passages might be cited to show that he is disillusioned and occupied by more serious matters. Moreover, Baïf's touch is firmer, soberer and more skilled, as citations will show.

The love affairs to which these poems refer are so confused that it is scarcely possible to unravel them. The first poems are addressed, as M. Marty-Laveaux says, to a Madelon or Madelene whose family name, seems to be *Biron* from the anagrams of a sonnet on page 314. She seems to be an old mistress, if we may judge from the sonnets (pages 301-302) in which he refers to his constancy to some mistress who has been absent during that time. The only reason for supposing that these sonnets refer to her, however, is that they occur in a group of poems in which her name is mentioned. If our hypothesis be correct she is not the extremely young mistress referred to in the poem

[1] *Vol. I, page 412.*

on pages 317-318. On page 338 is a poem addressed to Catherine whose name is mentioned but once, and on page 358 begins a series of poems addressed to the *unique Marguerite* whose name is contained in the anagram *trop tard ame guerie.* The letters p, a, r, o, d, e, t, which remain after striking out the *Marguerite,* do not suggest any common name. There is also a song to a *Janeton* in the third book (page 393), besides the poems on *Meline,* which we shall discuss later.

The three books of *Diverses Amours* contain sixty-three sonnets and eighty-five songs or poems of various forms. Of the sonnets, three are translations, so far as we have been able to learn, two from Bembo, and one from Petrarch.

The translation of Bembo's, *Si divina beltâ Madonna honora,* on page 282_1, is a line for line rendering, though there is some suggestion of the exaggeration so frequent in Baïf.

The translation of, *Da que' bei crin, che tanto piû siempre amo,* on page 393_1, is less literal and shows Baïf's hand more than the preceding. He translates *che tant piû siempre amo,* by *dont li desir augmente,* and *il bel tesoro— — — ch' io veder temo, et bramo, by deux monts jumeaux le but de mon attente*

The translation of Petrarch II, 226, on page 392, is close and calls for no comment.

Though there seem to be so few direct translations among these sonnets, there is no lack of evidence of Italian influence. Line after line from the sonnets of the followers of Petrarch might be cited to show how thoroughly Baïf was dominated by their influence. We shall only notice among these a characteristic borrowing from Bembo in a song on pages 283-285. Baïf begins a rather long poem against love, and in the midle of his work places four tercets from Bembo's, *Amor ê donne care, un vano e fello.* After adding a quatrain of his own he translates two more tercets, simply inverting their order.

There are also among the *Diverses Amours* four poems which, though originally classical in inspiration, are undoubtedly of Italian origin so far as Baïf is concerned.

The first is a poem on pages 295-296 in which the maiden is compared to a rose. M. Becq de Fouquières (p. 173) attributes the idea to Catullus LXII. The substance of the poem is, indeed, found in Catullus, but the whole of Baïf's poem, with

the exception of two stanzas of introduction, is a translation of Ariosto, *Orlando Furioso*, I, 41-44.

The following poem (pages 296-297) in which the maiden is compared to the vine is, as it were, an original companion piece. This idea again comes from Catullus XLII, but there is no original in Ariosto. Baïf has himself developed the idea in very much the same way that Ariosto had worked out the other idea.

Baïf went to Ariosto for two other poems. Ariosto imitating Propertius, II, 15, wrote his *Elegia Sesta,* celebrating a night of love. The following lines gave Baïf the suggestion for his poem found in pages 372-379.

Nè più debb' io tacer di te lucerna,
Che con noi vigilando, il ben ch' io sento,
Voi che con gli occhi ancor tutto discerna.
Per te fu duplicata il mio contento:
Nè veramente si puo dir perfetto
Un amoroso gaudio a lume spento.
Quanto più giova in sí soave effetto.
Pascer la vista or degli occhi divini,
Or della fronte, or dell' eburneo petto:
Mirar le ciglie e gli aurei crespi crini,
Mirar le rose in su la labbra sparse,
Porvi la bocca e non temer di spini.
Mirar le membra, a cui non puo agguagliarse
Altro candor, e giudicar mirando
Che le graccie del ciel non vi fûr scarse.

Baïf developed the idea contained in these lines in two hundred and twenty-five lines of his own. Illustrations of his manner have already been given in speaking of the poems in *Meline.*

Following out the idea of celebrating the ministers to his pleasure Baïf has developed (pages 380-386) in a manner equally wanton and prolix the following lines from the same poem of Ariosto.

O letto testimon de' piacer miei:
Letto cagion che una dolcezza io gusti,
Che non invidio il lor nettar ai Dei!
O letto donator de' premi giusti;
Letto che spesso in l' amoroso assalto
Mosso, distratto ed agitato fusti!

Baïf in his extreme verbosity makes Ariosto's voluptuous wantonness disgusting. Both poems are in Baïf's early style.

There are a number of poems in the *Diverses Amours* imitated from the classics and the modern Latin poets. It is probable that some of these poems date from Baïf's early period when the classical influence was strong, but the sobriety and chastity of style of others indicates a later period of composition.

Two sonnets are adaptations from the classics. The original of the sonnet on page 293_2 is epigram 211 of Planudes's Anthology. The second on page 311_3 is imitated from Sappho, Ode I. The sonnet on page 312_2 is also probably from the Greek but we have discovered no original.

A much larger proportion of the songs of the *Diverses Amours* are translations. We have already spoken at some length of Baïf's translations and shall confine ourselves there to indicating simply the originals of the poems.

The voluptuous song on pages 293-294:

Ce ne sont baisers que donne
Ma mignonne,

is a translation of a part of *Basium* IV of Joannis Secundus.

The song (pages 328-329):

Qui t'oyt et voit vis a vis

is a translation of Sappho, Ode II.

The short poem (page 349):

Dame, tu as de Venus la beauté,

is a paraphrase of Epig. Erot. I, 70, of the Anthology.

On page 352 Baïf offers an excellent rendering of Bion, XVI.

De l' aimable Cypris ô lumière doree:
Hesper de la nuit noire ô la gloire sacrée:
Qui excelles d' autant sur les astres des cieux,
Que moindre que la lune est ton feu radieux:
Je te saluë amy, conduy moy par la brune
Droit où sont mes amours en de lieu de la Lune
Qui cache sa clarté. Je ne va dérober,
Ny pour d' un pelerin le voyage troubler:
Mais je suis amoureux. Vrayment c'est chose belle
Ayder au doux desir d' un amoureux fidelle.

Anacreon, XXXIII is the original of the song on pages 359-360.

Baïf has rendered Bion III on page 364.

The following poem on page 365 is from Anacreon XI.

On page 388-389 Baïf has made a rather clever, though wanton, song from *Basium* XII, of Secundus.

The next song pages 389 391 is also from Secundus, *Basium* VI.

The short poem on page 394 is an imitation of Moschus, VI.

It is unquestionably true that the poems of this cycle date from two periods. The large number of songs and the predominance of imitation of the classics indicate an early date of composition. Both of these traits were characteristic of the poems to *Meline,* and the extreme wantonness of some of the songs as well as the mention of *Meline's* name serve as additional proofs of this hypothesis. The sonnets of this cycle show a firmer, soberer style and we have seen that this form was a later development than the song. We are led to conclude that most of the sonnets were composed after the date of the poems to *Francine.*

V.

Baïf's work, like that of his contemporaries, is an interesting conglomerate containing the most contradictory elements. In general it is based upon Petrarch, who was largely indebted to France through the poets of Provence. He inherited the conventional attitude, the language, the figures, which his predecessors had borrowed from the love poetry of the Troubadours. In Petrarch, the love passion, which Dante had already idealized, became mystical, and its expression tended to become extravagantly subtle. In the fifteenth century, the school of Petrarchists added to their stereotyped language the airy images and delicate fancies which the Alexandrian poets had drawn from Greek mythology. Throughout the century the sentiment of the Petrarchian lyric grew more tenuous and its expression more and more artificial.

In France the development of the ethereal element of the Italian lyric was opposed by the tradional tendency toward realism. The vogue of Petrarchism, great as it was, could neither change nor destroy the feeling for the reality of things, so deeply rooted in the nature of the Frenchman. This humanistic tendency was undoubtedly increased by the enthusiastic study of the classics.

It is, then, not surprising that Baïf and his fellows are not able to attain the heights of Petrarchism. Strive as they may, they fall back constantly into the tone of the Latin and Greek poets of love, which was more natural. It is difficult to understand the statement of Sidney Lee (Elizabethan sonnets, Vol. I Introd.) that "Love's mundane sensual aspects are, except in a few instances, ignored" in face of a large number of the sonnets of Baif, to say nothing of the songs, the sensuality of which has rarely been surpassed.

These two discordant elements constantly jangle in the work of Baif; on the one hand, the mystical sentiment of Petrarch, on the other, the sensuousness of the classics and the extreme sensuality of Marullus and Secundus. Baïf rises at times, in his imitations to something approaching the elevation of Petrarch,

but these short flights usually end in an abrupt fall in the last tercet. It is impossible for him to maintain himself in the lofty regions of Platonic love.

Baïf is at home in the lower plane of the delights of earthly love. Here he shows what indivduality he possesses, and his imitations of Secundus and Marullus, though frequently marred by extreme grossness, show undeniable grace and lightness. In his songs he ceases to be a servile imitator and sings without effort.

And Baïf shows, too, a more or less strongly marked individuality, even in his imitation. He is unquestionably the most voluptuous poet of the school. He sings the pleasures of love unblushingly, at times tastelessly, but with more passion than any of his contemporaries. All of his poetry has a certain force which he did not diminish, as did some of the others, by imitation of the conceits, refinements and exaggerations of the more extravagant of the Italians. He did not choose Serafino, Tebaldo, and Carito as models, but rather Petrarch, Bembo, and Sanazzaro. He copied, to be sure, many of Petrarch's faults, especially his antitheses and plays on words, but he did not fall into the *mignardises* and extravagance of the Italians of the Neapolitain school as did the later French imitators of the Italians, and especially Desportes. It may be that he was not sufficiently subtle to appreciate this quality in others, or his early classical training may have taught him to see their defects. At any rate, we find in his work a quality of strength which is quite the contrary of subtlety. There is, indeed, a certain sturdy realism in his poetry. He does not leave the ground, as it were, in his description of his mistress. She is not an angel, the sun of his soul, the lodging place of virtue, a *spirto real.* He employs, to be sure, the conventional forms of praise, but with an evident underlying feeling that they are merely conventional. His mistress is a woman, and his attitude toward her is that of a sixteenth century Frenchman, where poetical convention does not require him to assume that of an imitator of Petrarch. And the same tendency toward realism is apparent in Baïf's picture of the sufferings love causes. His sleepless nights are few, his desire for death is expressed with the certainty that love could not cause it. The most sincere and least con-

ventional feeling in Baïf is his desire for the *guerdon d' amour,* and his praise of kisses. Here Baïf was wholly himself.

This realism and sensuality manifest themselves in Baïf's work in a certain crudeness. There is a lack of fine feeling, of delicate perception, of appreciation of beauty of sentiment and form. He felt only what was strongly marked. To attract him a poem must contain a striking figure or thought put in striking form. Baïf is a typical Renaissance figure in the strength of his individuality and the breadth of his interests, but it is easy to understand why his contemporaries spoke disparagingly of him as a poet.

As the result of a study of Baïf's *Amours* we may state that, whatever may be true of other poets of the school, the classics were not Baïf's chief source of inspiration. His early education was classical, his first work was inspired largely by classical antiquity, but his taste was refined, his art purified and developed under the influence of the Italians. From them he took his language, form and ideas for his later and better work.